



From snow- and ice-covered alps, day-seminar at the National Library (Oslo), November 3rd 2021. The topic of this third seminar, in the 112 series, was *art and science*. When we discussed art and science on the backdrop of *geology*, the topic of *sustainability* also prompted the participants to query sustainable *working-relationships* between art and science.



This certainly is true of the three first presentations featuring: **Hanne Åmli** (artist), **Haakon Fossen** and **Henrik Svensen** (both geologists). They had formed an "actor-network", from between the three of them, in a search and query of scoping geological time by artistic means, contributing to a repurposing of the artistic query, and a re-functioning of the scientific pursuit.



The programme's second triad brought light to the study of the entanglement of art and science in the Romantic era—which Arthur Tennøe had introduced—the changing measurements of mountain-*elevation* by **Sveinung Engeland**, **Oddvar Engvold's** presentation of Carl Fredrik Fernley's drawings of sun protuberances, **Trine Nadkvelle's** discussion of his brother Thomas Fernley's painting of the Grindelwald Gletscher.



The final triad of the seminar—**Siri Hermansen**, **Theo Barth** and **Eivind Røssaak**—contributed in different ways to what could be called the 4th nature of the archive: one that has lived beyond its time, with the contemporary as its afterlife. The afterlife of a Russian settlement on Spitsbergen. A Sámi afterlife in Kiruna.



These two contrastive cases brought to the seminar by Prof. Siri Hermansen—from the art in public space programme at KHiO—featured the opencast archives of an abandoned mining community (Russian settlement), and the afterlife of the Sámi in the Kiruna district, ripped by the mining activities in the earth crust.



The two last interventions—by Theo Barth and Eivind Røssaak—highlighted the relevance of artistic query, when science articulates at the cusp of *more than one* time-zone. Harald Østgaard Lund demonstrated his skills as a moderator, by manoeuvring skilfully between the cogency of each contribution, in a highly stratified seminar. The 112-series will now extend into the *oil-age*.



The process of petroleum took place between 252 and 66 million years ago (Mesozoic to Cenozoic ages). A fairly recent phenomenon in geological terms. If the drilling for and extraction of oil is adjoined its production, then the present exploitation of oil is included into the logic of geological strata.

Including the factors of human activity into the logic of geological strata, may catch the essence of the *anthropocene*. New processes are scans of previous ones. The simple act of scanning the height of geological formations of the earth above sea level—as Sveinung Engeland showed—transforms the earth.

Not only our view of the world, but what we can do with it. So, adjusting the heights from the age of the barometer to the present adjustments according to the rising sea level—and international standards—will organise human terrestrial activities into different strata, that are not simply “historical”.

The simple reason why it cannot be owes to the *superposition* of processes that exist and unfold in *each* their own time. The idea that the time is set according to the *phenomena*, will affect the temporal organisation of these phenomena when they are brought *together*: which is the origin of strata.

Another example is archival materials—that largely *exceed* the time of our life-span—that increasingly can be accessed and readily handled in our proximal zone. This change has been striking with the digitisation of archives. Things that coexist/-unfold materially in different “time-zones” is part of this scope.

Which happens through such superposition is that the *older* material is scanned by the one formed by recent/ongoing activities. Which means that the younger materially *enriched* by the older (and adds to it). While the impact of the *newer* material on the older, always *removes* something.

Hence an *exchange* of addition and removal characterises the superposition of newer and older materials. For instance, the scope of geological time will make the human era small and tightly connected. While, on the other hand, the geological time-scope will add depth and perspective to humanity.

It will *not* allow anthropocentrism. While, on the other hand, the human realm will be brought to manifest a depth of time that largely *exceeds* it. Hence there are aspects of the anthropocene—if taken seriously—which reminds the kind of logic that Walter Benjamin brought to display in the German *Tragödie*.

What is ventured here, is that the logic of the *lineup* is that of superposition. What surfaces then is a special class of sign, which is the *signature* (Melandri and Agamben): it can also be taken to feature the type of signs that mark the *edge* of one time-zone & another. One that is brought into play by the lineup.

This is based on the observation that the lineup—*Aufstellung* (Germ.)—is *layered*: the application of the logic strata on the lineup, can bring us to a more cogent discussion of *intra-action* (the hit-and-impact of instrumentation) and *entanglement*: enduring material connections between remote elements.